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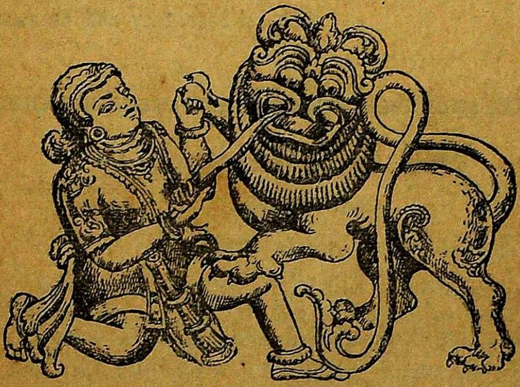
The Quarterly Journal of the Mythic Society



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DRAVIDIANS' CONTRIBUTION TO WORLD ARCHITECTURE

By Arya Ramchandra G. Tiwari, M.A., LL.B.

The Dravidians occupy a very important and interesting position in the history of the peoples of the world. Belonging to a branch of the Mediterranean race, these people have their one leg placed in the darkness of the unknown past and another leg on the twilight of world history. We are told that these people were the parents of the famous Indus Valley Civilization and lived about 4000 B.C. The knowledge, picture and perspective of this civilization, however, remains a domain of conjecture and imagination, resting upon achievements traceable to Mohenjodaro and Harappā.

The civilization revealed by these two old but newly discovered cities is immensely important and incalculably significant for students of Indian History in particular and the world history in general. It discloses a far advanced and socially mature civilization, the parallel of which is found in the ruins and remains of the civilizations of ancient Egypt and Babylonia. And they present achievements some of which lie hidden from the eyes even of the antiquarians because of the thick fog of darkness and historical distance preventing a proper vision and are unexplained ; and also

because the excavations are not carried on further enough to bring into light more facts of the once most glorious civilization of the great people who inhabited them.

In the drama of the pre-Indus Valley Civilization we encounter the Dravidians, living in communal life, making strenuous efforts to come out of the primitive state of life into an urban life; in their communal life they had to encounter a great biological obstruction which always barred the way of their geographical mobility and economic achievements. The world in those days was infested with reptiles and India was no exception to this world-wide biological pestilence. The daily encounter with these snakes, (particularly the hooded cobra) by the ancient Dravidians and the preponderance of the former over the latter, coupled with their capacity of delivering imperceptible attacks, rendered these reptiles an object of fear in the estimation of these primitive folk, as the tiger in ancient days became an object of the Assamese worship—based on fear, so the cobras became an object of deification on the ground of instinct of fear. Thus worship rested on fear.

As I have shown in my article "Snakes in the Indo-Āryan and Dravidian Cultural Conflict," the members of the holy trinity of the later Hindus, owe their origin and derivation from these over-populated snakes of the past and the Dravidians contributed to the organic evolution of the Indo-Āryan theology, that is, the later Hindu cultural development.

It is accepted on all hands that cobras always live in pairs and any pair of snakes arranged in a symmetrical pattern evolves into an idea of S'ivalinga. S'ivalinga was derived from the observation of cobras; so to mark the association of the cobra with the linga, the former was used as a covering umbrella over the head of this mighty God. It was from the idea of the single-hooded cobra umbrella in the service of lord S'iva, that an idea of the many-mouthed serpent was borrowed. Probably the Drāvidians to magnify the prowess, majesty and frightfulness of their adored God adorned him with many heads; or the Āryans tried to ridicule the God of their opponents by the attachmennt of

grotesque monstrosity; or to show the servility of the Dravidian God to the God of their Āryan lord, Viṣṇu, these many heads were attached. Whatever may be the reality of the origin, these many heads required some ingenuity of arrangement to appear in a proper perspective of understanding and appreciation and suggest great strength and prowess. This consideration of art and convenience set all the thousand heads in an inwarded circular arrangement and an Āryan divinity was imposed upon the body of this huge serpent to overlord it.

It must not be forgotten that if the expanded hood of a cobra is relieved of its two eyes, it would give an idea of a lotus petal, and conversely if a lotus petal is embellished with a set of two eyes, it would be converted into a picture of the expanded hood of a cobra. The removal of the eyes from the hoods of the thousand-hooded cobra covering the head of lord Viṣṇu and making of the inwarded umbrella skyward, amazingly changes the hooded umbrella into a fully blossomed lotus flower, the venerated and the mythical seat of lord Brahma. The idea of the lotus-chaired lord Brahma is derived from the inwarded serpent umbrella of lord Viṣṇu, so as to remind the world of the association between the serpent-served lord Viṣṇu and the lotus-chaired lord Brahma. The stem of the lotus flower, the seat of lord Brahma, is fixed in the naval of lord Viṣṇu.

Nor can one deny that S'ivalinga is the direct and the most precious contribution of the ancient Dravidians and the introduction of lotus flower into the community of the Āryan cultural symbols is an indirect infiltration of the Dravidian serpent. Other symbols are not so important from the architectural point of view of India and the countries near about it as this image of S'ivalinga and the picture of the lotus flower.

Before proceeding to delineate the direct influence of the Dravidian thought upon the Indo-Āryan architecture, let me refer to the subtle distinction between the S'iva aspect and the Rudra aspect of the linga. History is witness of the psychological phenomenon that the conception of the form of the divinities in ancient times had been more destructive than constructive, more wicked

than good, more negative than positive, more man-like in retributive attributes than superhuman in instinct and make-up. The Dravidians probably accepted the wicked and destructive aspect of their adored divinity which extracted awe, veneration and respect from the worshippers to avoid the calamities positive or likely to happen in the absence of proper propitiation. The eleven Rudras and one S'iva and the twelve *Jyotir-lingas* appear convertible. The idea of Rudra denotes ferociousness completely absent from the personality of S'iva. The idea formulated by the symmetrical pairing of the snakes was not elliptical. It was round at the upper extremity. Persons having an opportunity of seeing the *Jyotir-lingas* at the Hindu shrines situated in the various parts of the country will agree that the *Jyotir-linga* has no conical elongation at the tip of its upper extremity, but on the other hand it is circular there. It is the most special characteristic and the significant trait of Rudra distinguishable from S'iva. Rudra depicted in the form of S'ivalinga will have a circular ending at the upper tip, while the S'iva in the linga will necessarily have a slight conical upper projection.

This distinction is necessary and should always be borne in mind. S'iva is represented as a romantic deity, living in complete absorption of contemplative meditation over conscious abstraction. He lives on the earth but does not belong to the earth. In spite of his physical existence he is a divine-minded god who refuses to wallow in the sensual pleasures of the material world. So his body is depicted by the broad-based linga which culminates in a projected pointedness at the end to represent his divine-mindedness and his continuous absorption into the delightful one-pointed abstraction. This quality does not appertain to the Rudras, so the projected ending is unnecessary in their case. The Āryans even before they invaded India worshipped delightful creative godheads for boons and blessings and not for the negative results of warding off calamities sure to occur in the absence of propitiation. As the Āryans could not reconcile and amicably accept the negative function of their sacrifices, they added to the Rudra aspect of the linga the S'iva

aspect also which connoted to them blessings and boons, if devotedly served, with the promise of no harm even when left unattended and unworshipped.

DRAVIDIAN INFLUENCE ON BUDDHIST ARCHITECTURE

Lord Buddha taught a cult of renunciation and bodily self-abegnation. He actively and untiringly preached against the hollowness of the theoretical knowledge of God and emphatically preached the necessity of pure, simple, truthful and non-sensual life passionately devoted to human service. His was the glory of preaching the necessity of a spotless chaste life in all its entirety coupled with the injunction of duty and Buddha must always be remembered for it. He openly discouraged bodily torture and asked people actively to devote themselves to purge the passions of the mind and to abstain from material pleasures rather than go into contemplation or passive and idle meditation. The ideal of Buddha and Buddhism was that of a passionless human being serving mankind devotedly for love and for the sake of service. The lamp whose oil is exhausted, is an often quoted Buddhist metaphor. For symbolizing this ideal and also at the same time to concretize the gospel of passionlessness, an empty bowl placed upside down was the best medium. This representation would have been further encouraged by the emblem of the existing S'ivalinga, the personification of the passionless personality along with spiritual inclinations. The Buddhist ideal of bodily passionlessness and the empty bowl could best be illustrated by the S'ivalinga minus the sign of the all-absorbing God-intoxication. The passionlessness if uncorrupted by the tendency of going into *Samādhi* is comparable to the ideal of the Buddhist aspirations. It was not Rudra but the *Samādhi*-denuded S'iva whose representation changed the idol of Rudra, which became the symbol of the Buddhist teachings and their ideals. So much about the psychological aspect of Buddha's teachings. Buddhist metaphysics of nothingness is mostly the development of the posthumous disciples of the Great Buddha. This "*nothingism*" शून्यत्व is not prenatal but posthumous. The archæological representation of the Buddhist's nothingness could be depicted only in a

circular representation representing *S'iva* minus *Samādhi.* Nothingness was to be concretized and this nothingness could not be represented in stone except as something which represents at the same time everything. Metaphysically also to say that everything proceeds to nothing or to something means in reality only a state of existence which in one way is called nothingness and in another way everythingness. *S'iva* represents salvation, the state of realization or everythingness which is materially nothing and is also nothingness. This material nothingness is akin to '*nothingism*' preached by the Buddhists with a slight philosophical difference. This latter Buddhistic nothingness was depicted in art and archæological structures by the then existing symbol of everythingness, *i.e.* *S'iva* with a slight variation.

The major difference in the representative images of S'iva, Rudra and the Buddhist symbols is that the S'ivalinga has a little conical upper ending, the Rudra has a circular upper extremity and the Buddhist symbol has neither the conical ending nor a circular extremity but another distinguishing mark, the upper ending though it begins with a semicircular line from both the sides, ends at the extremity in a straight line. The outer model of the stupa is designed on the circular model of the Rudra type, but the inner shrine engaged in it ends the upper side of the semicircle in a straight line at the tip. The inner shrine crowns the upper line of the extremity with a square block of rectangular design containing some of the relics of Lord Buddha. Though somewhat slightly different, still in its most significant character, the Buddhist symbol and the stupa as well as the inner shrine run on the lines of the Dravidian cultural symbol, the *linga*, in its material representation.

Dravidian Influence on Gupta Architecture

When the Hindu revival occurred in the days of the cultural revolution of the Brahminism, under the patronage of the post-Mauryan rulers and especially the Guptas, the Hindu architecture once again reintroduced the ideal of S'ivahood, *i.e.* the world bound body assisting the beatings of the stimulated wings of the God-intoxicated mind into the higher regions of divine abstraction. This

ideal was introduced into the architecture of those days as a symbol of their cultural revival. The cultural, or say, the spiritual revolution of reintroducing *Samādhi* for the attainment of salvation is responsible for the ushering in of a new variety in the Indian art of temple building, specially characteristic of this age. The domes of the temples were built on the model of S'ivalinga with the upper projection protruding towards the sky. This is known in the Hindu archæology as S'iva s'ikhara, *i.e.* the dome which best represents the characteristic qualities of lord S'iva, who denotes the world-ward body harnessed for the higher spiritual flights of the mind by disengaging the former of all its loads of passions and temptations.

Hindu religion is philosophical and Hindu architecture is symbolic. Hindu philosophy describes the process of creation as the wilful self-multiplication of the one indivisible consciousness. The purpose of this self multiplication of this primal conscious potentiality is the working of the law of its own nature which needs to manifest its life and potentiality in the creative process of self-multiplication. But the so created egoes, *i.e.* the individual *Jīvas*, are always yearning for the achievement of their reunion with the parent universal consciousness. Brahma, propelled by its own creativeness, ever goes on with the process of self-multiplication, while the inner urge of the inherent unity once again leads these created idols, *i.e.* the *Jīvas*, to the process of their reunion with the parent unlimitedness. This is an eternal circle. This is the explanation offered by the Hindu philosophical systems and chiefly the Vedānta of the process of creation and salvation. Death does not exist as death of anything or anybody in Hindu philosophy.

The concretization of this cycle of creation and reunion led to the invention of the Viṣṇu s'ikhara by the ancient Indian philosopher-architects. This Viṣṇu-s'ikhara is also one of the prominent characters of the Gupta architecture.[1] The long elongated pyramidal s'ikhara of the Hindu temples is popularly and in archæology known as the Viṣṇu s'ikhara.

1. E. B. Havell. *Aryan Rule in India. Pl.* XIII. P. 184.

Though to a superficial observer this model may appear as one and indivisible, a minute study would reveal its two component parts. From its base practically to more than three-fourths of the size of this s'ikhara the broad base gradually rises upwards with an intention of forming a pyramidal design. Then comes all at once a break, or say, a brake and an ebbing or an inwarded circle piercing into the body of the structure marks the change. Treating as base the upper ends of this pierced circle an earth-ward faced half-blossomed lotus flower is installed. Instead of one unified figure, we have in reality two designs welded into one shape of exquisite beauty in the form of Viṣṇu s'ikhara. The lower body of the s'ikhara represents a skyward lotus bud denoting the world laden *Jīva* making efforts and fluttering its wings for the realization of the most abstract. Or it denotes the unflickering lotus bud-shaped flames of an unwaveringly burning flame of a candle symbolizing the equanimity of a *Samādhi*-seated *Yogi* (*cf.* the Bhagawad-Gīta). At the end of the lotus bud representation in the Viṣṇu s'ikhara, the inwardly placed half-blossomed lotus flower indicates the creative tendency of the potentiality of Brahma. (*cf.* the Bhagawad-Gīta 15.1). The union of this dual system of process of emancipation strived for and achieved by the aspiring individual and the inherent tendency of self-multiplication of Brahma, is most artistically arranged and represented in the Viṣṇu s'ikhara. It need not be recalled that the lotus so inwardly placed and the bud so sky-wardly arranged are both the off-spring of the serpent-hooded god of the Dravidians denuded of its eyes. The influence of the Dravidian serpent worship and its derivation, the image of the lotus flower, greatly influenced Hindu temple architecture since the post-Mauryan days in Northern India and from time immemorial in the South.

Another infiltration in the Āryan architecture caused by the Dravidian association is the persistence of the tendency of symbolism. It is difficult to understand a line of Indian architecture without a mastery of the signs of the Indian symbolism about the abstract and the abstraction concretized in a stone. Indian

architecture is many times derided by the Western critics for the opulence of its design and its complication and intricate sculpture. But here, while blindly criticising the chief characteristic of Indian architecture, they forget the mission of the Indian archæological construction. The Indian philosopher and monk-architect wanted to infuse the love of the divine in the heart of the visitor, so whatsoever part might fall within the range of his sight, must sublimate the feeling of the onlooker into the infinite God-intoxication. No one can lay down any rule for the regulation of the sight of the individual onlooker entering into the temple, so no place must be left without the carving of the immortal message in stone, which is calculated to enlighten the soul. The Dravidians first introduced the use of symbolism in architecture by representing Rudra in a *linga* and the later developments and variations in the symbol and its representation merely acknowledge the parentage rather than claim any independent origin or status.

DRAVIDIAN INFLUENCE ON MUSLIM ARCHITECTURE

The fact cannot be concealed from students of History that the Muslim invaders everywhere, be they Arabs or Turks, were nomadic and barbarian and lacked the cultivated æsthetic faculty which in its turn became the mother of all cultural achievements of a nation including architecture. Secondly, there was a decay in this period in the growth of the exquisite picecs of art due to lack of sympathetic appreciation and criticism.

The early Muslim invaders when they invaded India came into contact with lovely buildings and their charming architectural designs, which fascinated them, while their religious zeal and iconoclastic intolerance goaded them to destroy the high water-marks of the ancient Indian achievements as idolatry and a condemned *kāfir*-culture. Architecture is potential music which appeals even to the uncouth and uneducated. Mahmud Gaznavi carried as slaves many noted and skilled Indian artisans to construct for him his famous mosque "The Bride Celestial." The Hindu architects were masters of the exquisite designs

and constructions based on Āryo-Dravidian cultural synthesis, in which the dome was the most significant element. This style they introduced in Gazni, which became later on the architectural Takṣila of Central Asia. This Central Asian architectural capital transported the newly acquired domes westwards to all the Muslim countries where it became the insignia of the Muslim art and roof of their mosques.[2] In India, the patronization of the Indian artisans for the task of construction of Muslim palaces and mosques gave paramountcy to the domes for the same reasons. These domes at first were not more than a semicircle and usually were less than a semicircle[3] as depicted by the early buildings of the Pathān rulers of India.[4] But later on the dome became more elaborate and stupendous and assumed a shape of the three-fourths of a circle.[5] The relics of Hindu tradition still remain perceptible in the buildings of the Muslim type where the dome is erected on the base of a blossomed lotus petal, a symbol of the Āryo-Dravidian cultural and architectural plane. The so-called Pathān domes in the architecture of Muslim India are not foreign introductions, as alleged by foreign critics, nor any modification of the ancient architecture, as alleged by scholars like Havell, who failed to grasp the spirit, origin, continuation and growth of Indian architecture. The dome in the Muslim architecture is nothing else than the blind imitation of the then existing conical shaped domes known for centuries among the Hindus as the S'iva s'ikhara.

Another feature of the Muslim art is the conical shaped windows. Here too, a detailed study of the remnants of the ancient architectural pieces of India will show the fallacy of

2. *Note*:—The Muslim domes should not be confused with that of the Byzantine, which was the outcome of the impact of the western and the eastern architectural designs and model, achieved in the early days of the Buddhistic age in India, *i.e.* about the 2nd century B. C. to the 1st century A. D. One of the chief features of this art is the conical shaped dome of the Buddhist stupa variety of a quarter circle shape (*cf*. S. Sophie, Constantinople).

3. E. B. Havell *Op. Cit.* Pl. XXIV. P. 342

4. *Ibid.* Pl. XXX. P. 446

5. *Ibid.* Pl. XXVIII. P. 394

this assumption and conclusion. Conical shaped windows were already existing in India and were first constructed by the Buddhists in the fourth century B. C. The ruins of a Buddhist building at Bhārahut[6] establishes the solidity of this contention and the baselessness of the Muslim's claim about their parentage. Secondly, it is, on a minute study of the construction, the symbol of S'ivalinga in a vacancy. When the neighbouring material is cut away and a conical ending semicircle is carved out, we call the figure so carved as a S'ivalinga. But, if the S'ivalinga is cut not out of a stone, and is made out of the vacancy and is skirted by stone to delineate the boundary of the vaccum-made S'ivalinga, the so-called Pathân window will come out. Thus, here too, the claim of parentage advanced by the Muslim scholars and supported by other critics is unfounded. The domes and the dome shaped windows are borrowed from the architectural wealth of the Āryo-Dravidian cultural synthesis. Not only the Indian Muslims but also all the Muslims of the world should acknowledge among other things their cultural debt to Indian architecture, the fertility and high symbolism presented by it which made possible the manifestation of the highest architectural aspirations of the entire Muslim world, without itself undergoing any modification or corruption. Uncorrupted and yet successful as a means of expression of the conventions and symbols of other religious beliefs and cultural ideals is the gift of the Dravidian symbol of Rudra and its modification, the symbol of S'iva, which flutters its wings proudly under the sky covering the Muslim lands.

Dravidian Influence in South-Eastern Asiatic Countries

I have already spoken about the inwarded half-blossomed lotus flower manifesting and symbolising the philosophical conception of the Āryans about the self-multiplication of the conscious potentiality in architecture. The inwarded half-blossomed lotus was carried far in the South-Eastern direction and though the details of its modification are not available because of the distance of time yet the shape of the earth-wardly expanding roof sufficiently and

6. E. B. Havell *Op. Cit.* Pl. VI. P. 110.

convincingly brings home the idea that it is a modification of the inwarded half-blossomed lotus flower which adorns the upper portion of the Viṣṇu s'ikhara. The driving away of Buddhism from India soon after the collapse of the Mauryan Empire did not allow sufficient time to the Buddhist master-builders to effect a departure from the traditional architectural symbols and did not allow them sufficient time to stamp their own impress on the architecture by any innovation. But the prevalence of Buddhism in the South-East Asian countries gave them immense opportunity for expansion and modification. The later philosophic accretion in the Buddhist philosophy about the cycle of rebirth of the soul based upon the simplification of the traditional Hindu belief led the Buddhist to believe that the next life accrued from the outgoing one like the lighting of a lamp from the other. This was very successfully depicted by the Buddhist artists and architects of these countries by simplifying the inwarded half-blossomed lotus of the Viṣṇu s'ikhara and representing it by the simple four lines sustaining the downward expanding figure. The present roofs of the Buddhist temples in the South-East Asiatic countries have been perceptibly influenced by the inward laid half blossomed lotus flower which crowns the head of the Āryo-Dravidian Viṣṇu s'ikhara.

The Future

A feeling of gusto runs up into our blood when we notice the modern Russian post-revolutionary architecture inclining more towards the design and symmetry, intricacy and delicacy of the Middle Eastern Muslim architectural fashion. The predominence of this design in the model of the modern Russian architecture opens a new era of our cultural expansion. Probably, the facility of expression of the higher ideas and the noble ideals through the instrumentality of the most elastic Eastern architectural symbolism is the cause of this preference. This gives us an implied promise at the hands of the Russian master-builders that our cultural heritage will continue to make its journey gradually Westwards because the drabness and the geometrical monotony of the Western architectural designs divests the idea of its nobility,

vitality and life by concretizing and encaging it in the oft repeatedness of the geometrical designs and the inelasticity of pattern.

The necessity of the new channels will lead to the fresh conquest by the ancient Āryo-Dravidian cultural synthesis, except for the rigidity and steel plates which the hide-bound minds and faculties of some people may place in the progress and make them feel satisfied in the mud of their rigid, inelastic and monotonous architectural patterns.

PAS'CIMA-PĀKA-RAṢṬRA OR MER-PĀKKAI-NĀḌU

BY K. S. VAIDYANATHAN, B.A.

PAKA-RASHTRA or Pāka-nāḍu or Pākkai-nāḍu was a division of country which included within it the eastern and western sides of the Veligonda Hills,—that part of the Eastern Ghats which lies north of the Kāḷahasti zamindari. The eastern half of this nāḍu was called Pākkai-nâḍu or simply Pāka-nāḍu. The portion of Pāka-nāḍu lying south of the Peṇṇār is found treated as a sub-division of the Paiyūr-kōṭṭam of Toṇḍaimaṇḍalam. The western half of Pāka Rāṣṭra lying west of the Veligondas was in the Cuddaph district comprising the modern Râjampet taluk and that portion of the Siddhavattam taluk south of the Peṇṇār river, which lies in the immediate north of the Râjampet taluk. This was called Mēṟ-Pākkai-nāḍu in Tamil or Pas'cima-Pāka-Rāṣṭra in Sanskrit. Mēṟ-Pākkai-nāḍu was a major division in Pāka-nāḍu.[1]

Mēṟ-Pākkai-nāḍu is said to be a division of Adhirājēndra-maṇḍalam in the inscriptions of Kulōttuṅga I and later.[2] It continued to be in this maṇḍalam till very late and in the days of Vijayanagara supremacy it was transferred to the Siddhavattam-sīma of the Udayagiri-rājya as is let known from a record of A. D. 1728.[3] This Adhirājēndra-maṇḍalam was evidently named after Adhirājēndra (A. D. 1069-70), the Cōḷa king who was the immediate predecessor of Kulōttuṅga I.[4] Mahārājavāḍi 7000 country, a major division of Raṭṭapāḍikoṇḍa-śoḷa-maṇḍalam[5] was in the west of Mēṟ-Pākkai-nāḍu, and the region of the Cuddapah taluk, which was one of its main divisions, was called Kadapa 12.[6]

1. C. P. No. 7 of 1935-36.
2. Nos. 522 of 1907 and 407 of 1911.
3. No. 436 of 1911.
4. *Ep. Ind.* Vol. XXII. P. 274.
5. *A. R.* 1912. P. 76.
6. C. P. No. 7 of 1937-38.

The chief division of Mēṟ-Pākkai-nāḍu was Pottapi-nāḍu. To the west of Pottapi-nāḍu, lying beyond the forest region skirting it in the direction of Kanamalopalli or the village on the Kanamay or pass, was the above-noted Kadapa 12 which was administered from the capital Vallūr-paṭṭaṇa, modern Vallur about 8 miles north-west of Cuddapah.

Pottapi, the headquarters of the nāḍu named after it, is a place on the west bank of the Cheyyēru river, a tributary to the North Peṇṇār. Pottapi-nādu besides being the home of a distinct line of Telugu Cōḷas of which we shall presently refer, was the country under the rule of the Vēḍa chieftains in far earlier times, a descendant of whom was canonised as one of the 62 S'aiva saints, known by the name Kaṇṇappa-Nāyanār because he affixed his eye to the bleeding eye sockets of the S'iva linga at Kâḷahasti and thus earned unison with God. S'ēkkiḻār, in his account of the life of this saint, has taken care to mention his native place as Uḍuppūr in Pottapi-nāḍu.

மேவலர் புரங்கள் செற்ற விடையவர் வேதவாய்மைக்
காவலர் திருக்காளத்திக் கண்ணப்பர் திருநாடென்பர்
நாவலர் புகழ்ந்து போற்ற நல்வளம் பெருகிநின்ற
பூவலர் வாவிசோலை சூழ்ந்த போத்தப்பி நாடு
இத்திரு நாடு தன்னில் இவர் திருப்பதி யாதென்னில்
நித்தில அருவிச்சாரல் நீள்வரை சூழ்ந்த பாங்கர்
மத்த வெங்களிற்றுக் கோட்டு வன்தொடர் வேலி கோவி
ஒத்தபேர் அரணஞ் சூழ்ந்த முதுப்பதி உடுப்பூர் ஆகும்
(—கண்ணப்ப நாயனார் புராணம்)

The place Aḍupūru which lies on the north bank of the Cheyyēru could not have been this Uḍuppūr, since the prominent river has not been mentioned by S'ēkkiḻār, who would not have omitted its name had this place been identical with Uḍuppūr for he could have easily described it as lying on the banks of this famous 'hand-giving' river. Further the ancient Tamil name of Aḍupūr seems to have been Āṇḍappūr and not Uḍuppūr. The description of this old city of Uḍuppūr in the stanzas quoted above,

that it was in the vicinity of the mountain range which formed as it were the impregnable fortification surrounding this old city, shows that it may be identical with Uṭukūru, two miles south-east of Rājampet, the headquarters of the taluk.

Pottapi-nāḍu, the chief sub-division of Mēṟ-Pākkai-nāḍu figures (for the first time) in a copper plate [7] of the Eastern Cāḷukya king Dānārṇava dated in S'.892 (A.D. 970). It is mentioned herein that the governorship of Pottapi-nāḍu was conferred on two persons named Malliyarāja and Guṇḍiyarāja of Muduganḍa-Cāḷukya-vaṁṣa.[8] But the city of Pottapai had been founded long before by Madhurāntaka Pottapi-Cōḷa, the illustrious originator of the Pottapi-Cōḷa dynasty named after him and his new found city. He is said to be a lineal descendant of Karikāla the famous builder of the embankment of the Kāvēri. A later record mentions the fact that this chief founded Pottapi in the country of the Āndhras.

Jishṇur=Āndhrēshu yaḥ kṛitvā purīm Pottapi-samñjitām |
tatas=tat-pūrvva-Chōḷākhyah prakhyātābhya-vikramah ||
(V. 11)[9]

Both these accounts may be said to tally and indicate that the region immediately to the north of the Tirupati Hills and west of the Eastern Ghats, was predominantly known by the names Mēṟ-Pākkai-nāḍu and Pottapi-nāḍu and was under the governorship of a branch of kings who were descendants of Telugus (*i.e.* Āndhras) and the Cōḷas of the Karikāla line (of the southern Tamil kingdom of Uṟaiyūr). These are thus fittingly called the Telugu-Cōḷa rulers of Pottapi or Pottapi Cōḷas by the epigraphists.

A little later reference to Pottapi is found in a copper plate [10] of A.D. 972 belonging to the reign of the Vaidumba king Bhuvana Trinētra Vaidumba Mahārāja who was camping (*vīḍu*) at Pottapi in Pāka-nāḍu when he made a gift of a village Kāṭicheṟuvu in Kadapa 12 to the god of Artirēvula, modern Attirāla in Mēṟ-Pākkai-nāḍu.

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7. C.P. No. 26 of 1937-38.
8. *A.R.* 1938. P. 81.
9. *Ep. Ind.* Vol. VII. P. 123.
10. C. P. No. 7 of 1935-36.

That this Pottapi-nāḍu was in the region of the Telugu country is also proved by a reference in S'ēkkiḻār's Periyapurāṇam, where he says that the language current in the country north of Kāḷahasti was different from Tamil (*i.e.* Telugu).

'அங்கண் வடதிசை மேலும், குடக்கின்மேலும்
அருந்தமிழ் வழக்கங்கு நிகழாதாக'

Almost all the places mentioned in Pottapi-nāḍu, and Mēṟ-Pākkai-nāḍu are traceable in the modern Rājampet taluk of the Cuddapah district. As noted above Mēṟ-Pākkai-nāḍu or Pas'cima-Pāka-Rāṣṭra was the division on the west of the Veligonda Hills to whose east was Kīḻ-Pākkai-nāḍu. Mēṟ-Pākkai-nāḍu was in the south of Cheyyēru, adjoining Tirupati and other hill boundaries. The northern part of this contained the main subdivision Pottapi-nāḍu which extended upto the southern banks of the Peṇṇēru, and was chiefly made up of the region of the Cheyyēru on whose either banks most of the places mentioned inside this subdivision in the inscriptions, are found. Since Pottapi-nāḍu was a subdivision of Mēṟ-Pākkai-naḍu, some of the places in Pottapi-nāḍu are also stated to be in Mēṟ-Pākkai-nāḍu, the epigraphs omitting to mention the subdivision in which they were. This is not incorrect.

An inscription of Ambadeva Mahārāja at Attirāla, reveals the interesting fact that the divisional districts of Sâkali, Yeṟuva and Pottapi and others were situated in the southern bank of the Peṇṇēru river [11]. This may be taken to show that the regions of Yeṟuva-nāḍu and Sākali-nāḍu were in the neighbourhood of Pottapi-nāḍu, which was in the easternmost part of the Cuddapah district, lying south of the Peṇṇēru. An earlier lithic record [12] states that the villagers of Sākali-Koḍūru migrated and settled in the land north of the village tank at Perungaṇḍura in Pas'cima-Pāka-nāḍu, as there was disturbance (*kalaha*) in their country and they were obliged to emigrate.[13] This, viewed in the light of information derived from the Attirāla inscription of Ambadēva, proves the fact that Sākali-nāḍu was adjacent to Pas'cima-Pāka-nāḍu and had in it

11. *A.R.* 1912. P. 77.
12. No. 580 of 1907.
13. *A.R.* 1908. P. 83.

the village of Koḍūru. Koḍūru mentioned here has been identified with Koḍur in the Rājampet taluk and therefore the Sākali-nāḍu must be the region round it. Yeṟuva-nāḍu may be the region of the Yerrakonda Hills. That Pottapi-nāḍu and Sākali-nāḍu were included in Jayaṅgoṇḍaśōḻa-maṇḍalam is made clear by the fact that they are included in the list of other nāḍus of the region of the Nellore and Cuddapah districts which belonged to the Jayaṅgoṇḍas'ōḻa-maṇḍalam found enumerated in an inscription of Kulōttunga III of S'. 1119 at Nellore.[14]

References

Mēṟ-Pākkai-nāḍu in *Adhirājēndra-maṇḍalam.*[15]
Pottapi-nāḍu in *Mēṟ-Pākkai-nāḍu.*[16]
Pottapi-nāḍu in *Pāka-nāḍu.*[17]
Mēṟ-Pākkai-nāḍu or *Pās'cima-Pāka-nāḍu.*[18]

Places inside *Pottapi-nāḍu.*

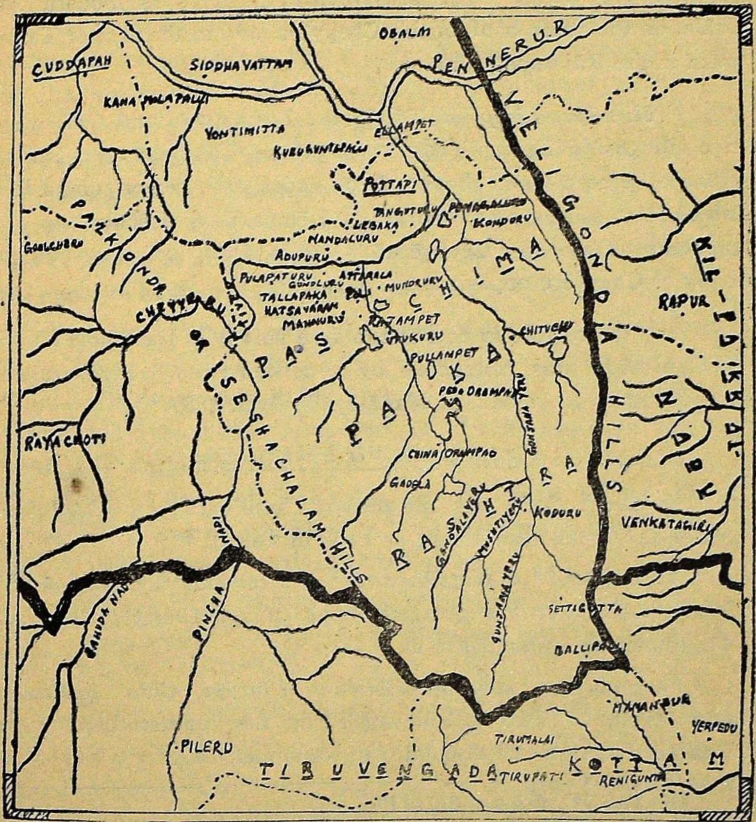
Pottapi or *Pottapi.*[19] Pottapi is on the western bank of the Cheyyēru river, and north of Taṅgaṭṭūru, in the Rājampet taluk of the Cuddapah district.[20]

Taḻapākkam.[21] Taḻapāka is west of Attirāla and south of the Cheyyēru.

Pulupatūru.[22] This is Pulapattūru on the southern bank of Cheyyēru in Râjampet taluk.

Veṇugoṇḍai in Taṅgaṭṭūr.[23] This may be identified with Peṇagalūru in the east of Taṅgaṭṭūru on the opposite bank of Cheyyēru.

14. No. 197 of 1894.
15 Nos. 572, 576, 580 and 581 of 1907; Nos. 398, 399, 407 and 413 of 1911 and No. 239 of 1913.
16. No. 617 of 1907 and No. 399 of 1911.
17. C. P. 7 of 1935-36.
18. No. 580 of 1907; and No. 399 of 1911.
19. No. 436 of 1911.
20. *Ep. Ind.* Vol. VII. P. 121, n. 5.
21. *S. I. I.* Vol. V. No. 284.
22. *Ibid.* No. 412.
23. No. 133 of 1922.



Map showing places in Pas'cima Pâka Râṣṭra

Guṇḍlūru[24] Guṇḍlūru is on the southern bank of the Cheyyēru, west of Attirāla and Taḻḻapaka in Râjampet taluk.

Tiruvaṟatturai[25] or *Artrirēvula.*[26] This is modern Attirâla, on the south bank of the Cheyyēru and in the east ot Taḻḻapāka in the Rājampet taluk.

Prōli-nāḍu, Lēmpāka, Tālapaka, Taṅgaṭṭūru and *Opili* were five villages in Pottapi-nāḍu.[27] Of these Tāḷapaka and Taṅgaṭṭūru have been noted above. Prōli-nāḍu is the region round Pōli which lies southern of Attirāla. Lēmpāka is Lēbaka on the northern bank of the Cheyyēru. Opili is Obili on the southern bank of Cheyyēru opposite to Taṅgaṭṭūru.

It is interesting to note that a land survey of the whole of the Pottapi-nādu was conducted by a certain Peddi Nāyaka, one of the ministers of Ambadēva Mahārāja in A.D. 1287.[28]

Places inside *Mēṟ-Pākkāi-nāḍu.*

Puḍōli,[29] This was the ancient Tamil name of Poli, south of Attirāla. It was also known as Prōli in Telugu.[30]

Neṉpākkai[31] or *Neṉpākkam*[32] or *Lēmbaka*[33] or *Lēmpāka.*[34] This is Lēbaka on the northern bank of the Cheyyēru west of Taṅgaṭṭūru in Rājampet taluk.

Pulippatturu alias *Rājādhirāja Pōttapi Cōla Agōmalla Arasarūru,*[35] This is Pulapaṭṭuru on the southern bank of the Cheyyēru and west of Guṇḍlūru in Rājampet taluk.

24. Nos. 617, 618 and 620 of 1907,
25. No. 399 of 1911.
26. C. P. No. 7 of 1935-36.
27. No. 666 of 1907.
28. *A. R.* 1912, P. 77.
29. No. 407 of 1911,
30. No. 666 of 1907.
31. No. 413 of 1911.
32. No. 420 of 1911,
33. No. 422 of 1911,
34. No. 666 of 1907.
35. No; 106 of 1929-30.

Kāmachchōḻanallūr.[36] This was the Tamil name of Adupūru in Rājampet taluk, on the north bank of the Cheyyēru, and east of Nandalūr.

Nirandaṉūr alias *Kulōttuṅgas'ōḻa chaturvēdi-maṅgalam*,[37] an *agara-brahmadēya*. This was the Tamil name of Nandalūru on the northern bank of the Cheyyēru in Rājampet taluk. The present form Nandalur occurs in a Kākatīya record of S'. 1231. This Nirandaṉūr was near Āṇḍapūr *alias* Tyāgas'amudra-Chaturvēdimaṅgalam and Maṇḍiram *alias* Bhujabalasiddha Chaturvēdimaṅgalam.[38] Āṇḍappūr may easily be identified with Adupūru east of Nandalūr and Maṇḍiram may be the modern Maṇḍrūru on the opposite bank of the Cheyyēru and east of Attirāla.

Āṇḍapūr, *Maṇḍadamū*, *Mannuru*, *Astiyapuram* and *Trumi-Nelandanūr* are said to be in the country ruled by the Pottapi Cōḻas. Of these Āṇḍapūr has been noted above. Maṇḍadamu is probably Maṇḍappalle north-west of Pullampet. Mannuru is south of Taḻḻapâka and north of Rājampet. Astiyapuram is Hatsavaram west of Taḻḻapāka in the same taluk. Trumi-Nelandanūru may be identified with the Nerandanūru of the Tamil records, which was Nandalūru noted above.

Guṇḍlūru.[39] Guṇḍlūru is west of Attirāla.

Perungaṇḍūr.[40] This may be Koṇḍūru east of Peṇagalūru and the Cheyyēru river.

Physical Features of Pascima-Paka-Rashtra

The system of hill ranges radiate from the Tirupati Hills in two directions. The first of these is the Eastern Ghats running north forming the natural boundary of the Cuddapah and Nellore districts. Side by side with this, the Palkonda ranges start from the Tirupati Hills, run northwards in an unbroken range of almost uniform height as far as the Peṉṉēru in the north close to the Cuddapah town. From a point of about 15 miles south of the

36. No. 259 of 1913.
37. Nos. 572, 578 and 606 of 1907.
38. No. 578 of 1907.
39. No. 618 of 1907.
40. No. 580 of 1907.

Peṇṇēru, a branch the S'ēs'ācalam Hills strike down west, forming as it were the boundary of the Cuddapah valley to the east and the Gurramkonda country to the south-west. "Palkonda and S'ēs'ācalam form the physical range which cuts the district into two divisions which are distinct from each other in climate and history." "Palkonda hill ranges stops within a few miles of the Cuddapah town which lies in the valley behind the Palkonda and its offshot the S'ēs'ācalam Hills."

The Nallamalai Hills start northwards from the northern bank of the Peṇṇēru, opposite to Palkonda, and run parallel to the Eastern Ghats. This range of the Palkonda or *Milk Hills* named as such on account of the rich pasturage afforded for the cows in its region, formed the western boundary of Pottapi-nāḍu or Pas'cima-Pāka-nāḍu. The east of this country was, as noted above, well guarded by the Eastern Ghats. The south of this territorial division was bounded by the Tirupati Hills which formed the centre from which the above noted ranges forming the eastern and western boundaries, radiated. The north of this table-land was bordered by the Peṇṇēru which flows from west to east, as it were joining the two boundaries.

Thus the natural features of this division constituted a well defined country between them. This country was connected with the outer world by means of passes through the ranges.

This ancient country was well irrigated by the Cheyyēru, which is the dominant river of this table-land being a main tributary of the North Peṇṇēru. Cheyyēru which is the Telugu name for the Sanskrit *Bahuda-nadi*,[41] means the hand-giving river, and it obtaind its name from the legend of a person who regained his lost hand by bathing in its waters. It is formed by several streams rising in the south and south-western portions of this territorial division ; chief among these are the *Pañca-nadi* (the river of five rivulets), *Bahuḍa-nadi*, *Mandavi* (named after the hermit), and *Chittār*. The river which flows after receiving the waters of the streams of the Palkonda Hills, is crossed by the railway at Nandalūr which is on

41. No. 606 of 1907.

the northern bank, uniting with the combined waters of Guṇḍalayēru, Muṣṭiyēru and Gunjanayēru flowing from the south and then after running through the Chitvel Valley and flowing past Pottapi and Ellampet in the border of Rājampet taluk joins the Peṇṇēru near Guṇḍlamaḍa about two miles north-east of Kuruguṇṭapalle in Siddhavattam taluk. The Peṇṇār after uniting with the Cheyyēru flows eastwards into the Nellore district east of the ghats, through the Sunkasēla Pass.

The chief tanks in this *nāḍu* are those at Pottapi, Peṇṇalūr, Pōli, Uṭukūr, Salivendla, Pedda Orampāḍu, Kolakunta and Bhīmavaram. Two irrigation channels at Lēmpāka and Tāḷupāka called Ṛāyasaharamalla kālva, and Gaṇḍapēndra kālva respectively are noted in an inscription of A.D. 1287, besides a tank called Ambasamudram near Ambapuram. These were probably named in honour of Ambadēva Mahārāja, whose inscription it is that mentions them. An epigraph gives the interesting information that the residents of Pottapi-nāḍu met in the precincts of the Parasurāmēs'vara temple at Attirāla and decided to erect an embankment to the Cheyyēru by public subscription so that the floods of the river may not cause damages to the temple which stands on its banks.

The physical isolation of this country of Mēṟ-Pākkai-nāḍu made it eminently fitted to be the home of a small kingdom and the woods that clothe the high peaks of the secluded valleys of this *rāṣṭra* are dense and well grown affording a wealth of pasture for cattle and manure for agriculture.

In the north-western end of this country was Kanamalopalli or the village *(palli)* in the pass or ghat (Kaṇavāy or Kaṇama), which connected Vontimitta, Cheyyūr, Pullampet or Chitvel valleys of this compact little kingdom with the outer world. It was through passes like these that communication with the south, east and west were maintained.

The Kaṇama referred to above was in the pass that led to Kadapa, the centre of the ancient division of Kadapa 12, whose eastern and southern basins are otherwise effectively closed by hills. This valley is as it were the entrance to the pass through

which the ancient road to the sacred place of Tiruvēṅgaḍam ran. This was one among the routes which connected the countries beyond the Vēṅgaḍam Hills where languages other than Tamil was prevalent. It is seen that this route went through Māmaṇḍūr valley of the adjacent Tiruvēṅgaḍa Kōṭṭam in the south. Even today the Southern Railway line also passes through this, demonstrating eminently the usefulness of the route both in ancient as well as in modern times. Gribble has correctly remarked, in his manual of the district, that 'Kadapa' means in Telugu the 'threshold' and was so named evidently 'from its situation in the threshold of this pass.' It is again fitting to consider the name of Rēṇiguṇṭa here. Rēṇiguṇṭa is but a corruption of the Tamil word Rēḷikuṉṟam, which means the hillock or place in the Rēḷi, *i.e.* the threshold or interspace between the hills. It lies in the passage of this ancient way which led upto Vēṅgaḍam of the Tamil country. The passage is graphically described in the early works of the Tamils, as the entrance of the world (outside the Tamil country): உலக இடைகழி, அறைவாய்

திண்கதிர்த் திகிரிதிரி தரக் குரைத்த
உலகவிடைகழி யறைவாய் நிலைஇய
மலர்வாய் மண்டிலத்தன்ன (பு : 195)
விண்ணுற வோங்கிய பனியிருங்குன்றத்
தொண்கதிர்த்திகிரியுருளிய குறைத்தவறை (அ . 208)
வேங்கடத்தும்பர் அறையிறந்தகன்றனருயினும் (அ : 209)
வேங்கடவைப்பிற் சுரனிறந்தோரே (அ : 141)
குன்றகச்சிறு நெறிக்
கற்பிறங்காரிடை விலங்கிய
சொற்பெயர் தேஎத்த சுரனிறந்தோரே (அ : 205)

One of the passages to the south was by this Ballipalli Pass in the head of the Māmaṇḍūr valley of Tiruvēṅgaḍa Kōṭṭam. The eastern Paiyūrkkōṭṭam was entered through by this route as well as by the few passes in the Veligoṇḍa Hills of which the Sunkas'ēla, Salivendla and the Gangulaity Kaṇamas are notable. The former of these is the passage through which the Peṇṇār flows into the Nellore country. A ghat road that seems to have been in use for

centuries, now lies neglected, which connected this country with the western parts of *Raṭṭapāḍikoṇḍas'oḻa-maṇḍalam* and passed through the Sūryakumāra Kaṇama near Goolcheru. The vestiges of this road are still to be seen.

But for these communications with the outer worlds, this country of Pas'cima-Pāka-rāṣṭra being physically isolated, the people of this *nāḍu*, had been able to pursue their avocations, undisturbed. Chief products of their country are indigo, turmeric and fine cloth, which are exported to far off places from centres at Nangayapet and Pullampet.

NYĀYA BHĀSKARA OF ANANTARYA *

Translated by M. B. Narasimha Iyengar, M.Sc.

CHAPTER IV

ANOTHER definition of unreality[51] is stated as against him who disputes the meaning of the scriptural text, namely, 'the wise free from name and form.' Unreality is that which is set aside or discarded by cognition and that which is set aside or discarded by cognition has the form of counter-entity, namely, 'destruction produced by cognition' and this (*i.e.* destruction) subsists in antecedent cognition that is set aside or discarded by subsequent cognition. Thus the fallacy of *siddha sādhana* (proving the proved) arises. In the school that accepts the major term to be of the most general form the fallacy of *arthānthara* arises as the reality of the phenomenal world, becomes proved as being similar to the case of antecedent cognition that is set aside or discarded by subsequent cognition,

It has been argued thus: It is only the counter-entity namely, 'destruction' (that is considered here) as being similar to that which is produced by the distinguishing characteristics of cognition. Thus the fallacy of *siddha sādhana* does not arise because in antecedent cognition there exists the counter-entity, namely, destruction as being similar to that which is produced by the distinguished characteristics of the particular attribute that spring up subsequently, because there is the absence of the major term that is not related to that which is not produced by the distinguishing characteristics of the cognition. It is not so; for were it so, the fallacy of *bādha* (*i.e.* annulment) arises. Though it is accepted that the phenomenal world has the counter-entity, namely, destruction, as being similar to that which is produced by the distinguishing characteristics of the knowledge caused by the direct perception of the substratum: still there is the absence

*Continued from Vol. XLI. Page 36.

51. *Advaita Siddhi*, Nirnaya Sagara Press Edition. Page. 160,

of the major term that is produced by the distinguishing characteristic of the cognition and there will be the maiming of a limb of the major term in the shell-silver and even here there is the absence of the major term of the form of the distinguishing characteristics of cognition. Suppose it is stated that the counter-entity is 'distinction' that is similar to that which is produced by the distinguishing characteristic of the attributes that equally pervade the attributes of cognition then the fallacy of *siddhasādhana* arises firstly in that which is set aside or discarded by cognition because of the remembrance, secondly in the mental impressions because of determination (of them), thirdly in doubts that are set aside or discarded by cognition because of the intention (or wish) of the lord and lastly in the world that is set aside or discarded by that (cognition) or (in these cases) the fallacy of *arthānthara* arises, as stated above. Though the mistake stated above is warded off by stating that it is set aside or discarded by cognition through direct perception, the fallacy of *bādha* (or annulment) arises in pot etc. when the blow of the axe etc. (on it is averted). Thus the cognition of the *brahman* is not the cause of the world, for the destruction produced by the ultimate (or final) cognition will not become destroyed. As it is opposed to the scriptural text, namely, 'The wise free from name and form' and also that ultimate or final cognition will become real (the reason being) that it is not set aside or discarded by cognition then also the scriptural text, namely, 'Then too the other is afflicted' will become fallacious. Thus also in the new school of advaitins, the major term will not become proved, because there is no proof that the major term of the form stated above exactly fits into the (illustration, namely) shell-silver, etc.

It has been argued as follows: "That which is set aside or discarded by cognition is the counter-entity of the negation of one of the two things, namely, (1) the cognition and (2) its impression that are co-extensive with the right knowledge relating to direct perception and this right knowledge is associated with clearest impressions where there is absence of unauthoritative knowledge and the definition will become applicable to ignorancc and impressions caused by that (ignorance) through the relationship of identity by

taking into consideration the negation of the type stated above, as there is co-extensiveness between the right knowledge of the type stated above and the negation of one of the two things, namely, ignorance and its impression which is taken to be the counter-entity through the two relationships, namely, that it is similar to 'itself' and that it is related to (particular) time since there is also co-extensiveness between the right knowledge of the type stated above and the negation of one of two things, namely, ignorance and its impressions which is taken to be the counter-entity through the two relationships, namely, that it is produced by 'it' and that it subsists at a time anterior to the production of its seat or substratum. (The two invariable concomittances are): The First is the right knowledge relating to the pure direct perception where there is the absence of unauthoritative knowledge etc. is an invariable concomittance with the negation of ignorance through the two relationships, namely, (i) that it is similar to itself and (ii) that it is related to particular time. The second is the right knowledge stated above that is associated with the clearest impressions produced by 'itself' is in invariable concomittance with the negation of one of the two things, ignorance having the two relationships stated above and its impressions.

The second invariable concomittance is by the introduction of the clause 'That is associated with' or there is the absence of ignorance at the time of the apprehension of the right knowledge by the *jīvanmuktas* but still there exists the impression of that (ignorance). The fallacy of *vyabhicāra* does not arise, though there exists in the right knowledge of the type stated above the negation of one of the two things, ignorance through the two relationships stated above and its impressions. The right knowledge that is associated with the clearest impressions produced by 'itself' is thus in invariable concomittance with the negation of one of the two things, *viz.* that relating to ignorance and its impressions through the two relationships, namely, (1) that it is produced by that to which it is similar to ignorance that is caused by 'it' and (2) that it subsists at a time anterior to 'its' seat or substratum. Though there exists the right knowledge of the substratum that is associated

with the clearest impressions produced by 'itself', it is not possible to apprehend the ignorance and its impressions that are related to that which are not similar to itself and in the subsequent time it is not possible to apprehend that ignorance of the type stated above and its impressions. There will not be the maiming of a limb of the major term in shell-silver etc. for it is not possible to apprehend the ignorance of the shell and its impression at the time of that (apprehension) of the right knowledge relating to the direct perception of the shell of the type stated above. Or (it is not possible) to apprehend the silver that is related to the ignorance of the type stated above and its impressions at a subsequent time.

It should not be argued thus: "Let the counter-entity of the absolute negation of the particular (object) through the two relationships already mentioned be co-extensive with the right knowledge of the right type stated above. Why, then, should the clause, "The absolute negation of one of the two things stated above" is to be introduced? If it were so, the fallacy of *ativyāpti* (*i.e.* extension of the definition to things not intended to be defined by it) arises in the horns of the hare, etc. because the negation having the two relationships stated above and the form of negation of the attributes subsisting in a different substratum are co-extensive with the knowledge of the type stated above. It is not possible to apprehend the negation of one of the two things stated above for in the horns of the hare there do not exist the impressions of its subtle state. The fallacy of *ativyāpti* does not arise nor does the fallacy of *arthānthara* arise by taking into consideration the non-existence (of the impressions of its subtle state). It is essential that the effects should have some form at least till the time of the direct perception of its substratum. It is proved by the scriptural texts etc. that at the time of deluge the effects produced by unforeseen causes, etc. are in a subtle state. At that time the effect is apprehended to exist in a form that does not manifest itself because of the scriptural texts, namely, 'Then this was in an unmanifested state' and also in the expression, 'The pot is not in existence because of the blow given to it by the stick,' there is the apprehension of the destruction produced

by the blow given by the stick. The logicians have not accepted the destruction of the effect even though in the scriptural text stated above, there is the experience, namely 'The pot became destroyed. The former state itself became the subsequent state.' Thus in the destruction of the established (pot) the form of the subsequent state has become identical with the former state.

It has been stated thus: 'The identity will not become applicable to the two states, namely, the former (state) and the subsequent (state).'

As it is possible that through experience there is the identity (of the objects) seen in different times as in the case of the relationship that subsists between the container and the contained and thus at the time of making use of this expression the effect will have the form of a certain effect that is identical with 'it'; as in our (*viśiṣṭādvaitic*) school it is not possible to cause 'its' destruction without the perception (of the ultimate) category, as in the case of *sāṁkhyas*, who are *sat-kārya-vādins*. Our speciality is that that form (of a certain effect) is unreal.

It is not so. In your (*advaitins*) demonstrated conclusion you have not accepted the relationship of identity in absolutely non-distinct (substances) and thus it is not right to say that right knowledge is co-extensive (with the negation of the two types stated above) through the relationship of identity.

It should not be argued thus: The mistake does not arise, if the clause, namely, 'co-extensiveness with the right knowledge of the type stated above' is included in that (portion relating to the) negation for even then the fallacy of *siddhasādhana* (*i.e.* proving the proved) arises by considering that the distinguishing characteristics of the counter-entity of the type stated above, when the clause, namely, 'co-extensiveness with the attributes are not the distinguishing characteristics of the counter-entity of the negation that subsists in a substratum similar to that right knowledge of the type stated above' is included.

(To be continued.)

REVIEWS

Indological Studies. Parts I and II. By Dr. Bimala Churn Law, M.A., B.L., PH. D. LITT. Published by the Indian Research Institute, 170, Ramesh Dutt Street, Calcutta-6.

THESE volumes contain collections of published and unpublished articles and papers of the renowned Orientalist, Dr. B. C. Law. The first part has two sections: (1) History of monarchical and non-monarchical minor states in period 325 B. C. to 300 A.D. and (2) Social and Economic conditions from the earliest times to the Nanda dynasty. The second part contains nineteen chapters, of which three relate to Jainism, one to ancient Indian flora and the rest to Buddhism.

As the title indicates, they are of the nature of 'studies' of sources and of other published literature forming a useful compendium of available material. The bibliography of Chapter Ten "Buddha's Life in Art" is very comprehensive and valuable. We may notice a few points. On page 9 of part I there is a misprint in the sentence "The Kiṣkendhā Kāṇḍa tells us that a monkey named Sugrīva was sent to northern India in search of Kāmboja and other countries." It should read "One army of monkeys was sent by Sugrīva....." The account of Sibis on pages 24 to 26 and the details about the Mohenjo-daro civilization on pages 65 to 70 indicate identity of Sibis with devotees of S'iva. The reference to Ambastas as doctors, the age long Indian tradition of அம்பட்ட (barber) women as midwives and the part played by the family barber along with the priest in the wedding ceremony (Page 99 Part I) are instructive for students of Eugenics. "The test tube baby" of the Twentieth Century was not unknown in pre-Christian India, *Cf.* "pregnancy due to putting of semen in the female......by holding it first in a piece of cloth, as in the case of the wife of the thera Udāyi." (Page 329 of Part II).

The reference to the history of Vepulla mountains and the periods of evolution of invertebrates and vertebrates (Page 344 of Part II) is another item of special scientific interest. The reference to slavery as a 'profession' (Page 74 and 80 of Part II) is misleading.

That Buddhaghosha's commentaries relied on tradition of exaggerated accounts of population is clear from the reference (Page 326, Part II) to Rājagaha (Rājagṛha) having 18 crores of citizens (half of the present day population of India) and to the presence (Pages 12 and 171, Part II) of 80 crores of *bhikkus* (more than double the present day population of India) at a congregation at Pātaliputra in As'ōka's reign.

The references to Vāsudeva and his son S'ri Kṛṣṇa (Page 102 of Part I and Page 328 of Part II) indicate alike the universality of *Bhagavadic* worship and the prejudice of later day Buddhists.

The comparative study of Tirukuṛaḷ, Dhammapada and the Bhagavad Gītā (Chapter XVII of Part II) is interesting.

The emphasis on an integrating of *jñāna, darṣan* and *cārita* (*jñāna, bhakti* and *karma* yōgas) in Buddhism, Jainism and the Bhagavad Gīta is noteworthy; as also the four attributes (Pages 221, 224, 226 and 288 Part) love, compassion, sympathy and equanimity (*maitri, karuṇā, muditā* and *upekka*—Patânjalī's Yoga Sutra 1-33) shows the common stand of India's civilization.

A. V. R.

Mystics and Mysticism. By P. N. Srinivasachari, M.A. Published by the Sri Krishna Library, Chitrakulam North Street, Mylapore, Madras-4. Price Rs. 8-0-0.

THIS volume on "Mysticism or *Brahmānubhava*" has been undertaken with a purpose. It completes the author's "scheme of comparative studies in Vedānta begun about twenty years ago," by way of *guru dakṣiṇa*, to expound in English "the essentials of Vis'iṣṭādvaita and thus try to restore the balance in Indian philosophy which is now overweighted on the side of Advaita." The

author states on page 92 : " It is one of the objects of this book to show that Western mysticism has its completion only in Vedānta, especially of the Vis'iṣṭādvaita type, in which the logical, ethical and æsthetic ideals are fully realised. Vis'iṣṭādvaitic interpretation of Vedānta lays stress on both the immanence and the transcendence of Brahma or the Absolute, as the God of Love, on the eternity of the self as a spark of the Supreme Self and on the mystic end as the attainment of unitive life beyond, by all *jīvas* aspiring for it."

The author complains " Western writers on Christian mysticism think that Hindu mysticism refers to a contentless absolute arrived at by hypostasising an abstraction and is therefore contentless, acosmic, nihilistic, immoralistic and erotic and that it has exerted a baneful influence on even Western mystics who have a realistic and practical turn of mind. Writers on Hindu Mysticism have not done full justice to it and some of them have unconciously given room for hostile criticism " ❖ ❖ ❖ " By critical and comparative studies of the varieties of mystic experience (*sic*), it is possible to bring out its essentials and to restore Hinduism to its proper place amongst the world religions as a congenial atmosphere for mysticism."

" Mysticism " the author proceeds to say " is both an attempt and an attainment ❖ ❖ ❖ the spiritual quest of the individual soul for God and the direct union with Him." ❖ ❖ ❖ " *Brahmānubhava* is the integral experience of the Absolute ❖ ❖ The soul or *ātman* as a monad or mode of God or *aṁ*[illegible] of Brahman comes from Him, goes back to Him and is merged in Him, **without, however, losing its distinctness** ❖ ❖ ❖ The mystic seeks God with all his heart and soul, sees Him directly and **is united with Him for ever** ❖ ❖ ❖ If *ahaṃkāra* goes, *aham* **remains in** *mukti* and is not annulled as in Buddhism ❖ ❖ **The two** (*ātman* and *Brahman*) **are oned for ever. They are distinct as existants but united in experience** ❖ ❖ ❖ Mystic unionism is more valuable than mere philosophic thinking or doctrinal faith."

The central theme of the book, repeated frequently is, "The *ātman* is a free, self-conscious **eternal** entity ❖ ❖ ❖ *Paramātman* or God sustains all *Jīvas* and works through them as their undwelling love ❖ ❖ ❖ Mysticism (*sic*) **abolishes the sense of separateness, but it does not deny distinctness** ❖ ❖ ❖ **There is self-loss but not extinction** ❖ ❖ ❖ The mystic does not abolish the self ❖ ❖ ❖ The individual remains but the individualistic outlook is alone destroyed ❖ ❖ ❖ **The self-feeling is lost but not the self** ❖ ❖ ❖ in the unitive state, the self is not swallowed up in the Absolute, though its essence is deified or *Brahminised* (*sic*) ❖ ❖ ❖ The self remains though its selfishness is effaced." But the insistence on the persistence of the self (*ātman*) in mystic experience is also the limitation of the book. We read, for example, on page 41, "Pure Advaita is different from mysticism which stresses the unity consciousness but not identity. The soul and God are distinct but they are not separate and to the mystic, *mukti* is both the apprehension of unity and the attainment of union. But it may glide into *Advaita-mukti* or non-duality." And on page 59 we find, "in the highest stages of mystic union, the personal and the impersonal become one. When personality becomes all-pervasive it goes beyond the limitations of space and time and becomes universal and eternal." At page 101, "Plotinus the philosopher seeks the vision of the One by abandoniug the many; but Plotinus the mystic contacts God as over-flowing Life and Love ❖ ❖ The flight of the Alone has a tendency to lapse into self-annihilating question, but it is not really a blank as it is a blissful state." Page 119, "S'aṅkara's Advaita is not acosmic as the Cosmos has in S'aṅkara's view relative reality and unreality is transcended and not sublated or denied." Page 196, "In pure Advaita, the experience of union glides into that of identity; but that is beyond the province of Vedānta as a philosophy of religion ❖ ❖ ❖ From the mystic stand-point, his (S'aṅkara's) practical Advaita expounding the nature of *saguna* Brahma or the Absolute as the God of religion is more important." Page 299, "God-head is the secondless One; but as the God of religion, He is both one and two." Page 355. "The relational points to a unity above the relations."

Page 356. "Mysticism, as a direct approach to God as the universal soul of all things, is the common goal of the mystics of all ages, and climes and religions * * * Stability is attained only when the mystic reaches his Home beyond, which transcends space, time, cause and mind-body." Page 359, "The goal of religion is the union of *ātman* with Brahman and the attainment of eternal bliss or *Brahmānanda Mukti* is ascent to the Absolute and absorption in the one or *sāyujya*." Page 364, "Practical Advaita is safer to the mystic than the philosophy of pan-illusionism and it has affinities with Vis'iṣṭādvaitic mysticism and it may glide into Pure Advaita which simply is." Page 367, "To the **mystic** (*sic*) practical Advaita stressed by S'aṅkara in his marvellous *Vyāvahāric* work more than in his dialectical works is not much different from Vis'iṣṭādvaita"

We may conclude this resume of the author's thesis and its difficulties by first acknowledging the comprehensive resume of the literature on mysticism given by him and the encyclopædic information he supplies. The 450 pages deserve careful reading by all lovers of religion and culture. It will be apparent from the extracts that the author's difficulties arise from a circumstance which he repeatedly notices but which he does not allow to influence him. The mystic experience or vision is ineffable. In it, space, time and person are transcendent. The experience is one in all ages, and climes, but those who have had the experience express it variously: "Owing to the psychological differences of the mystics due to their birth and training" (P. 427) or "due to different temperaments in persons and their groups." (P. 227). As the author observes on page 10, "Since the experience is beyond sensibility and thought, (the mystic) portrays his experience through sense-symbols" and "has to employ myths and allegories in his attempt to explain his transcendental experience in terms of empirical language of space-time."

The persistence of a mystic's individual self (albeit Braminised or deified) after the mystic vision and until the death of the physical body is an empirical fact. This self is discernible to others in the empirical world only from the activities of the

physical body employing its senses and organs. To expatiate on these different expressions and evaluate them in terms of empirical life instead of on concentrating on the unity of evidence about the vision itself is to miss the wood for the trees.

A.V.R.

Selections from the First Book of Kural.—Translation and Notes by C. Rajagopalachari. Published by Messrs. Rochouse and Sons, Ltd. Madras. Price Rs. 1-4-0.

SRI Rajagopalachari has presented to the public in the year 1947 selections of the sayings from the *Avattupal* section of the famous Tirukkural. The selections are apt and give in a nutshell what the course of human conduct ought to be. By the publication of the selected passages the author, a highly respected and veteran politician, statesman and scholar has done a great service to literature. Every person interested in Tamil Literature should feel proud to own a copy of this interesting and instructive collection.

M.B.N.

SANSKRIT

The Mahābhārata. For the first time critically edited by Vishnu S. Sukthankar (August 1925—January 1948) S. K. Belvalkar (Since April 1943). S'āntiparvan, Mokṣadharma. Fascicule 22. Edited by S. K. Belvalkar. Published by the Bhandarkar Oriental Research Institute, Deccan Gymkhana, POONA-4. Price Rs. 24—0—0.

THIS volume contains adhyāyas 168 to 225 and a page of Adhyāya 226 of Mokṣadharma of S'āntiparvan. It runs from pages 951 to 1264 and has starred passages 455 to 673. Excepting the critical notes appearing at the foot of each page, the other critical apparatus and the appendices (omitted passages which are too long for inclusion as starred passages) will appear in the next fascicule. Any detailed consideration will have, therefore, to await the receipt of that volume.

Meantime, it is seen that the text is constituted from 36 manuscripts (26 Northern and 10 Southern). The only S'ārada version manuscript is from Paris, Bibliotheque Nationale, No. 379, purchased in Kashmir in 1898 and the only Maithili version manuscript is from Nepal Durbar Library No. 738 bearing date answering 1516 A.D.

The text has been constituted with detailed care and attention characteristic of the learned and experienced editor. The liberal extracts from the commentaries to elucidate the special matter of these adhyāyas add greatly to the value of the volume.

There are some instances in which the constituted text gives a word or phrase with a vavy curved line below it (*i.e.* indicating that it is less than certain) when practical representative manuscripts of all versions except one agree in another word or phrase. We can discuss the reason only when the introduction is published. For example, in 168-30 (b) **प्रियं व यदि वाप्रियं** is supported in K, V, B. Da, Dn, D, T, G, and M but the text given is **द्वेष्यं व यदि वाप्रियं**.

Among starred passages No. 502 on page 1048 (Adhyāya 187), is found in K, V, B, Da, Dn, Ds, D,T,G, and M, but is not included in the text, even through stanzas 4 and 5 are answers to the questions raised in the starred passage. Starred passage 569 on page 1133 (Adhyāya 203) is another similar instance.

Several stanzas have gone into current usage as classical quotations. The entire volume is an elaborate commentary on portions of the Bhagavad Gīta. There are some parallel passages also.

A.V.R.

The Brhadyogiyajnavalkyasmrti.—For the first time critically edited with Introduction, Notes etc. by Svami Kuvalayananda and Pandit Raghunatha Shastri Kokaje. Published by the Kaivalyadhama S.M.Y.M. Samiti, Lonavla, District Poona. Price Rs. 10-0-0

THE work under review published for the first time is distinct form the well known Yājñavalkya Smṛti and is also different from the

Bṛhadyoga Yāgñavalkya Smṛti published in Kumbakonam. In this work the pupils are Janaka and some other kings and wise sages to whom Yājñavalkya narrates in detail the nature of *praṇava*, *gāyatri*, *sandhyāvandana*, *sūrya namaskāra*, *sñāna*, *dhyāna* and *japa* along with the procedure to be followed in their observance and concludes by explaining in detail the *yōgarahasya*. Certain expiatory ceremonies for the non-performance of these rites are also prescribed, *viz.* the uttering of the name of Nārāyaṇa which cures all diseases that arises from such lapses. The author is a supporter of *jñanakarma samuccaya vāda* as he states thus :

ज्ञानं प्रधानं न तु कर्महीनं
कर्म प्रधानं न तु बुद्धिहीनम् ।
तस्माद्द्वयोरेव भवेत सिद्धि -
र्न ह्येकपक्षो विहगः प्रयाति ॥

Slokas are frequently cited from the Bhagavad Gīta, the Manu Smṛti and the Yājñavalkya Smṛti in support of the views of the views of the author. Mahamahopadhyaya Dr. P. V. Kane in his work on the History of the Dharma S'āstras, opines that this work must have been composed between 200 and 700 A.D. The usefulness of the work has been enhanced by the valuable introduction in Sanskrit and of the indices.

M. B. N.

TAMIL

Bhagavad Gita in Tamil Verse. By R Somasundara Iyer, Advocate, 10-G, Edward Elliot Road, Mylapore, Madras-4. Price Rs. 2-0-0.

BHAGAVAD GITA, accepted to be the philosophy of human conduct has been translated into Tamil verse by Somasundara Iyer very accurately and in an easy and charming style to help those who do not know Sanskrit.

M.B.N.

ENGLISH—SANSKRIT

Mudraraksasa Nataka Katha of Mahadeva.—Edited by Dr. V. Raghavan, M.A., Ph D. With a foreword by M. Anantanarayan, M.A., I.C.S. The Sarasvati Mahal Series No. 1. Published by the Tanjore Maharaja Sarfoji's Sarasvati Mahal Library, Tanjore.

MAHADEVA, The author of this work has condensed in prose the story as told by Vis'hākhabhaṭṭa in his *nātaka* Mudrārākṣasa. There are nearly five to six different versions of the *pūrva kathā*. The learned editor has in his introduction given a summary of the work under notice and also of the different versions of the *pūrva kātha*. The book is written in easy and simple style and can be used as a text-book in our Universities.

M.B.N.

TAMIL—SANSKRIT

Sri Stuti of Vedanta Desika with Ragamalikai.—By Sri A. K. Raghavachar, Kumbakonam. Price Re. 1-0 0.

In this phamplet the author has shown how the slokas of S'rī Stuti could be sung to the tune of Rāgamālakai. The repeating of the S'rī Stuti is believed to bring wealth. The Vedagalai section of the followers of the Vis'ṣṭādvaita school even now use this stuti in their prayers. Being emotional slokas these stutis could be sung in several rāgas. The author is a disciple of the well-known musician, Namakkal Pallavi Narasimha Iyengar of Srirangam and generally known in his native place as Calcutta Raghavachar since he spent most of his days at Calcutta.

M.B.N.

ENGLISH—TAMIL

Tolkappiam—Porulatikaram. Volume 1. Parts I & II. Translated into English. By E. S Varadaraja Iyer. Annamalai University Tamil Series No. 9. Published by the Annamalai University. Annamalainagar, P. O.

THE two books before us deal with 248 sūtras and comprise *Akattinal Iyal, Kalaviyal, Karpiyal Poruḷiyal* of Poruḷatikāram,

Tolkāppiyam, as Vice-Chancellor Ruthnaswamy reminds us in his foreword is not merely a grammar of the Tamil language but also one of the classics and "its concern is not only language but literature * * * it contains a mine of information about the history of the times in which it was produced." The general editor points out that "the greatest merit of the work is that it gives an opportunity for those who do not know the Tamil language to understand the meaning and significance of several beautiful verses cited as illustrations by the commentators from the works of the classical period of the Tamil language." But this is different from saying that the work can give us an insight into the life of the times when Tolkāppiam was composed.

A close study of the books reveals that the author's deductions are vitiated in a material degree from the historical stand-point by this intermixing of the works of different periods,—classics though they be. Nor can we ignore this defect by the excellence of the subject itself as treated by the author; for the matter deals mostly with erotics and love, clandestine and otherwise—a topic which may well be kept in the back-ground, preference being given to the science of poetics and rhetoric developed in Tolkāppiam.

A. V. R.

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